CANADIAN
MOVING PICTURE DIGEST

. 23, No. 38 TORONTO 2, CANADA January 16th, 1932

S.R.O. Astor Theatre, New York
Chinese Theatre, Los Angeles
(And your theatre next!)

HELL DIVERS

Wallace Beery

Clark Gable

WALLACE BEERY—CLARK GABLE
Conrad Nagel—Dorothy Jordan—Marjorie Rambeau—Marie Prevost. Directed by GEORGE HILL

Another $2 Giant Entertainment
from—(need we mention the name?)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

HELLO 1932!

—*what a break for you, kid*—

Here comes

Marie DRESSLER

in a heluva hit EMMA

We're pleased that it happened just at the New Year! A tonic for thi whole industry is the arrival at the psychological moment of Marie Dressler to pack houses, to stir up a renewed enthusiasm among picture-goers. She will do it with "Emma" because it is her greatest contribution to thrill and and joy on the screen. Thousands of exhibitors who attended nationwide preview trade screenings know about it already. Take our sincere word for it here, that no matter how much success you have had with previous Marie Dressler attractions, "Emma" will sweep those records into the discard!

'EMMA" is a CLARENCE BROWN production, with Richard Cromwell, Jean Hersholt in the cast. It was written by Frances Marion, author of "The Champ"

METRO-GOLDWYN-MAYER'S

Pride and Joy

British and Dominion Production "Carnival" Released by Regal Reported as "Best British Picture Yet Made"

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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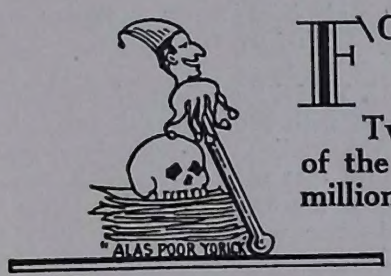
How Rich Are We?



FOR the fourth time, it is reported in twelve years the Capitol Theatre, New York, has held over a picture for a third week.

Twelve years ago takes us back to 1920, over the worst of the after-war period and into an era of a multiplicity of millionaires, through, perhaps the greatest spending years which our generation, at least, has experienced.

The pendulum, apparently seeks to balance extravagance with economy, for it has made history swing its people from a Charles I. orgy of revelry, through the puritanical restraint of a Cromwellian rule, to be followed by a Charles II. era, whose jester led the people again into songs of "Liberty or Death" with no restraint upon appetites or purses!

Since the financial crash of October, 1929, we have been talking hard times, the whole bottom of our financial structure appeared to be loosened; and what is more serious our financial hopes, and faith were dangerously close to a collapse.

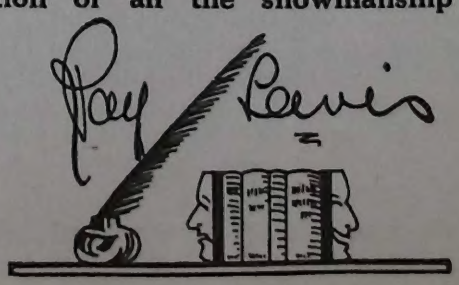
The "Tape-worm of Finance" is the barometer which either turns the corners of the mouth of the world up or down. A few points either way and we are talking prosperity, or more rigid economy.

Sometime ago Mr. Nicholas Schenck made a statement to the effect that the prosperity of the Film Industry was dependent upon the entertainment value of pictures. To-day any visitor to New York City will inform you that the theatres which are offering entertainment are packed. That it is impossible, without paying a premium, to get tickets to the pronounced theatre successes. That those picture houses, which are running box-office attractions have line-ups in front of the house equal to the days when everybody talked "Good Times."

For instance here is Greta Garbo in "Mata Hari." The figures for the first week were over $110,000 and established a record for the house.

The Industry and the public has had so much preaching at it, that "enough is plenty"; and we are not inclined to add one more word to the mountain of recriminations and advice which has been projected upon the Screen of Life, but the M-G-M record-breaking figures at the Capitol, in this hour of our wailing, should speak more eloquently than any expert economist, or financial wizard. People are still shopping and buying groceries, clothing, entertainment, etc. There are still millions to be made in Motion Pictures, not by concentrating upon "the tapeworm," but through a concentration of all the showmanship ability focussed upon the box-office.

Let this be our indicator of success, and its rise and fall, the voice which informs us whether we are delivering that Entertainment in pictures in which we should be specialists.



RAY PRESENTS

RAY LEWIS

OUR SHOWMEN are saying that "canned" theatre operation must go. Which means that no executive in New York can expect to direct the theatre policies of a circuit of theatres in Illinois, in California, or in Canada, without being unfair to himself, to his company, to the district managers of these circuits, and to the managers of the respective theatres, not overlooking the public which has invested its hard-earned dollars in Amusement Stocks.

We have heard so much about the organized ability of executives, who feel that they can even manage all the theatres of a foreign country and show a profit.

We have heard of the selection of product from the head office; and managers of theatres being "more dead than alive" not because they did not understand the management of a theatre, but through the "control system," which simply turned them into accountants!

TODAY the cry is to do away with this "canned" theatre operation, for it has been found unprofitable; and it looks as if we are to return to the days of showmanship, where managers are going to be given the privilege of selecting product which they deem suitable for their theatre.

This is not going to be possible under the Exhibitor-Producer-Distributor combination, if the production department is going to demand bookings irrespective of selection and quality.

It is good business to get play dates and big money from the production end, but if it kills the box-office where is the ultimate profit for the producer?

The producer may control the distribution and the exhibition of his product, but he certainly does not control the public which in the final analysis is the ultimate cash customer; and circuit executives have not found it profitable to balance dead houses, killed by their own company's product, with the box-office profits of another company's product.

PICTURES in order to make their producers a profit should be obliged to stand the test of their public appeal; and should not be "nursed" at the expense of the shareholders of their company's theatres. A director should be willing to share the responsibility of a production consigned to his direction; and a theatre manager the responsibility of his box-office, providing, however, that the director and the manager are both permitted to function as executives; and are not, despite their ability, or salary, figure-heads of a one-man's rule, or ego!

Somehow or other this Industry muddled through to its success; and its history will reveal that its greatest failures, or blunders were made when it conceived, or was sold the idea of centralized control, efficiency, economy and the Godhead of Wall Street!

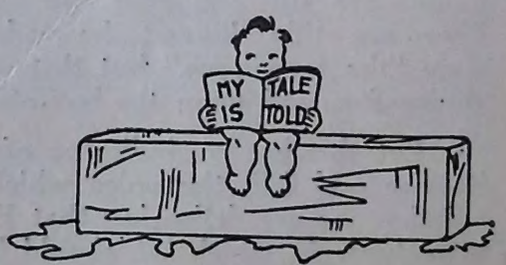
AT ONE TIME the offices of our Film magnates teemed with activity, excitement, hysteria, so did the studios. Everybody appeared to be so busy that a ham sandwich at 2 a.m. was a luxury. You see it was not a kosher business even in those days, and some went broke, but they were considered "one of the smaller concerns"; the Industry as a whole was not verging towards a receivership, and the public still had its illusions in respect to the alluring Infant!

It is a sadder and we hope wiser Industry today; an Industry, not concerned with locking up lead pencils, but more concerned in furnishing real champagne for its players, in place of ginger-ale, because the players reflect the spirit of what they are imbibing and the public sensitive to all screen reactions become exhilarated through auto-suggestion!

Of course ginger-ale is cheaper, but one sparkling scene may make a picture through the momentum of its action; and the extravagance of such a gamble is worth while.

THE SAME rule may be applied to theatre management. Give your manager an opportunity to spend some dough, "real dough" occasionally on a flash, a flair, such an investment pays dividends; and every time a shareholder receives a dividend, he is a cash customer for your theatre, through personal attendance, or through his publicity.

"Passing dividends" is poor publicity for picture product. The public which loses its money, instinctively stays away from the product of the company through which it is losing dividends. You know the feeling, "I'm sick of that company, they have my money and they will get no more of it, not even a dime to see their pictures."



Greta Garbo, Joan Crawford, John and Lionel Barrymore, Lewis Stone and Jean Hersholt head Feature Cast in M-G-M's "Grand Hotel" says Leo

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "The Corsair," a United Artists feature with Chester Morris and Alison Lloyd. This is a modern story of a high sea pirate. Chester Morris just out of college, gets a position with a stockbrokers firm, through Alison Lloyd. When asked to do something crooked he not only refuses but leaves the firm. Alison, disappointed, tells him that she does not want to have anything more to do with him. Chester sets out to show her that he really can do something to make money. He becomes a bootlegger, and in a gun-carrying yacht does some highjacking. His prey is a rum ship, which is being financed by Alison's father. Every time he raids the ship he sells back the cargo to the rightful owner at a very outrageous price. He is successful for a long while, until a trap is set for him. The ship is loaded with cases filled with bombs, and Chester is only saved by Alison who warns him. He forces Alison's father to take the cargo at a double price, and then and there tears up the cheque, showing that it was not the money he desired, but just a chance to show what he could do. Alison and Chester are reconciled. Directed by Roland West.

UPTOWN—Manager Tom Daley — A Double Feature Program, Warner Baxter in the Fox picture, "Surrender," and Douglas Fairbanks in "Around the World in Eighty Minutes," a United Artists release. "Around the World in Eighty Minutes" as its title implies is a geographical picture, taken when Fairbanks was on a world tour. The picture has no definite plot, but is very educational as well as amusing. Fairbanks is the lecturer and interpreter in the picture. The company starts out aboard a ship headed for the Hawaiian Islands and finally winds up in India, where the company find that they have only four minutes to return to Hollywood, and as in the Arabian Nights they seat themselves on the magic carpet and arrive back in Hollywood just in time. "Surrender" is a story of French prisoners in a German war camp. Baxter, one of the prisoners, falls in love with Leila Hyams, a German Count's niece. Thinking that she is in love with someone else he tries to escape with several other men. On being caught they are sentenced to die and are only saved by the help of Leila. When the treaty is signed, Baxter and Leila are united. Directed by William K. Howard.

IMPERIAL—Manager H. V. Knevels—Tallulah Bankhead in the Paramount production "The Cheat." Elsa Carlyle, a born gambler, finds herself in debt, having given a note of $10,000. Ashamed to tell her husband, who is at present trying to finance successfully, in a big deal, she borrows the money from Irving Pichel, a wealthy bachelor. In return she promises to become Pichel's mistress. The next evening her husband tells her that they are now very wealthy, and gives her the desired cheque of $10,000. When she tries to return the money to Pichel he tells her that he does not want the money, and when she refuses to keep her promise, he brands her. She shoots him and her husband takes the blame. During the court scene, unable to stand seeing her husband slandered, she tells the whole story. Her husband is cleared, and Elsa promises to give up the gambling, which has caused so much trouble. Directed by George Abbott.

TIVOLI—Manager James Lynch — "Frankenstein," in its second week, playing to capacity houses. The Universal feature, adapted from the story "Frankenstein" by Mary Wollstonecraft Shelley. Directed by James Whale.

SHEA'S—Manager Jerry Shea — A Paramount production, "The False Madonna," starring Kay Francis, with William Boyd, Conway Tearle, and John Breeden. William Boyd, leader of a gang of blackmailers, puts Kay Francis in the home of a young wealthy boy. But Kay won over by the goodness of this young boy, who is blind, deserts the blackmailers. Conway Tearle, plays the part of the boy's attorney, and adds greatly to the merits of the picture. In this picture Kay Francis proves her worth, by rising far above any of the vamp roles she is generally cast in. There is some very clever directing by Stuart Walker, in particular the scene depicting the death of the boy. Adapted by Arthur Kober and Ray Harris from the story by May Edginton.

YOUR SCREEN?

The least considered part of your layout!

You have splendid "sound", perfect projectors, and projection apparatus.

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Good for business? Certainly, decidedly not!

Then replace that weak link with Vocalite Glass Bead Sound Screen, the perfect screen for eye and ear.

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Results? — You will have to have someone convince you it is your own theatre.

Drop us a line for a sample to compare with your present screen. These samples do all the explaining for us. Free, of course.

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Canada's Leading Theatre Supply House.

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Observations

By The Editor

WE HAD TWO important preview showings recently, the first was the Marie Dressler, M-G-M feature, "Emma," which screening took place at the Tivoli, Toronto, January 8th.

"Emma" was built on a large scale, big enough for Marie Dressler and big enough for the biggest kind of a house, in the biggest kind of a city; and yet with that miracle appeal which will make it the "Big Noise" in any village, or hamlet.

"Emma" is a housekeeper, in a household which requires just such an "Emma" to keep three over-exuberant children, plus an infant, healthy and wise, not overlooking the widowed father of this household, who apparently leaves all to "Emma," just as he would have done had the mother of his children remained with them to direct and mould their appetites and destinies.

* * * *

"EMMA" stays with the family until it reaches days of great prosperity; and receives just the consideration which such loyalty should not receive from three of the children, but the fourth, "Ronnie," who came into the world, when "Emma" was called into the household to assume charge, this boy remains loyal to the love which "Emma" has bestowed upon him and his widowed father's children.

There is a plentitude of comedy and tragedy in the "Emma" picture, with the grim finale of having "Emma" tried for the murder of "Hersholt," the widower, who had married her, just when she was about to leave the family; and who upon his death willed to "Emma" all his "Earthly goods," as custodian for his children. "Emma" is acquitted, but this joy is marred, when news arrives that "Ronnie", the loyal one, has been killed while flying to the rescue of "Emma."

The finale finds "Emma" releasing herself as executor of the estate left under her personal supervision, and back in a household with three children to look after, and a newly-arrived baby, whom "Emma" has named after her loyal foster-son "Ronnie."

* * * *

MARIE DRESSLER has a real star part in "Emma," and throughout, the stellar attributes of her ability are in the ascendant. It is a great characterization; and as Marie Dressler is remembered for "Min," in "Min and Bill," she will be remembered for "Emma," but when has Marie Dressler essayed a role in which she has not shared honours with the star; and in which she is not loved and remembered?

* * * *

"EMMA" is an audience picture, the kind that they weep and laugh over. It is home-made stuff; and will undoubtedly establish records wherever it plays. Clarence Brown, who directed, "let himself go" for everything in tears which this story could provoke, not omitting the comedy relief, which is but a provocative for "bringing on more tears," and Brown certainly has utilized his "stuff" for this pearly objective.

The cast is a perfect one, with however, Jean Hersholt, as the widower; and Richard Cromwell as "Ronnie," particularly outstanding in their respective roles.

One could write pages about "Emma," selecting the various scenes with their special appeal, but when we mention Leo, the Lion, Marie Dressler and Clarence Brown, it's a trinity of showmanship which speaks "louder than words."

* * * *

"UNION DEPOT" had its preview at the Tivoli, and gathered unto itself not only a full house, albeit the hour was close to midnight, but a representative one, followed by words of much praise from the press.

"Union Depot" is a Warner-First National release and has as its star, Douglas Fairbanks, Jr. The name of the picture suggests the setting; and perhaps to a degree the power and action back of this story — a romance with the background of locomotives and an international mob of people, hurrying to go somewhere, and coming from somewhere, with the locomotives and the engineers the Robots, as it were, who move this mob here and there, for their respective activities and destinies.

It is not difficult to expect romance in a "Union Depot," and this particular one between a hobo and a stranded chorus girl, gets a good start as the hobo endeavours to get the girl home to her folks in Salt Lake City.

There are a few more hoboes, or "bums" as they have been inelegantly termed, full of worldly wisdom and wit; and of course the detective, who has seen enough of life to be amused on occasion, at it.

Fairbanks as "Chic," the hobo, does good work, and so does Joan Blondell, as "Ruth," the chorus girl.

* * * *

THE "UNION DEPOT" scenes, from the mechanical and photographic standpoint are intensely interesting, and Alfred E. Green, the director, has utilized these properties to tell a story of their own, as thrilling as any story could be played by human machines and not mere machinery.

One finds one's imagination stirred into a wonderment if a "Union Depot" with its outward appearance of confusion, of chance, of accident, but with that order which times the incoming and outgoing trains, so that no second is left unaccounted for, or lost, if this ordered disorder, is not similar to life itself, which appears to be subject to so much chance, but still sufficiently under control for the regulation of the seasons, the ebb and flow of tides, the rising and setting of the sun, the moon rising full in its splendour, or waning out of our vision.

Whether we as onlookers, are injecting something into the picture which the director dreamed not of, is not the question, what concerns us as show people is that "Union Depot" provokes the kind of thinking which in turn we enjoy; and that against this background it plays around with a lovestory, for those who leave "nuts of thought" for the World to crack, while they live, love and laugh!

A lengthy cast and an excellent one is a contributing factor to the success of "Union Depot," the screen version adapted from the play by Laurie, Fowler and Durkin.

(Continued on Page 8)

Norma Shearer makes Big Hit, Loew's Toronto, in "Private Lives"—Packed Business

"The Champ" Starts Teary Procession of Pictures

ROBERT SHERWOOD has some interesting comments in a recent issue of McCaul's magazine, under the heading, "Bringing Back the Children." Mr. Sherwood states that Mary Pickford has announced her intention of producing a picture especially constructed for juvenile appeal.

Mr. Sherwood states, "certainly one must applaud her purpose. The present sickly state of the Motion Picture Industry is largely attributable to the fact that it has lost much of its former innocence. It has developed a sort of surface sophistication, the brittle Broadway kind of sophistication, that is essentially as false as was the sticky sentimentality of bygone days. Perhaps it is best expressed in that one supposedly world-weary ejaculation, "oh yeah," which the Broadwayite uses as a means of dismissing all the troublous problems of life.

"The over-boiled wisdom of Times Square does not become the cinema, which, for all its talk, remains what it was ten years ago when Harry Leon Wilson, in "Merton of the Movies," dubbed it the "Peter Pan of the Arts," and condemned it justly, to a state of eternal infancy. With or without sound, the movie has the divine power to appeal to the childish imagination which lurks in even the most aggressively adult, and when that power is ignored, or willfully perverted, the movie is attempting to be something which it emphatically is not."

At one time The Digest might have been offended at the Industry being dubbed still an "Infant," but today, after due consideration and maturer judgment we conclude that it is an Infant; and that even the business of making Infant's teething soothers is a profitable enterprise, so why should we care?

It certainly was the glamorous, fairytale appeal, which made Motion Pictures the most popular entertainment in the world. It was a land of make-believe in which every old man's darling found herself a young, romantic lover, and in which every kitchen maid found herself a prince charming, who converted this Cinderella into a princess.

Men and women forgot reality for an hour or two and such service was sufficient to earn a rich reward, by way of being the world's topic of conversation and by way of mounting up millions for Motion Picture magnates!

Sherwood names a few "kid pictures" recently made, and brings attention to Jackie Cooper in "The Champ." Of young Jackie Cooper, he states, "Those who saw young Master Cooper in "Skippy," and those who see him again in "The Champ" know that here, in his chunky little frame, are concentrated the qualities that have made the screen an object of devotion the world over. He is at the same time utterly true and utterly incredible. His is an art that could never be realized save through the lens of a camera.

"The Champ" is undoubtedly the most teary picture that has even been revealed. It is, for the spectator, a veritable orgy of emotionalism. One comes away from it astounded by the depths of feeling in one's own soul. Some (but by no means all) of Jackie Cooper's uncanny effectiveness in "The Champ" is attributable to the sympathetic direction of King Vidor, and to Wallace Beery's excellent performance as the disreputable bum of a father to whom the little boy clings.

"The Champ" disposes once and for all of the fallacious belief that the appeal of the talking pictures must be intellectual, rather than emotional. It proves that sentimentality is far from defunct, and thus opens the way for a glorious revival of sob-squeezers."

Princess Theatre, Seaforth Enjoys Long Career

The closing of the Princess Theatre, Seaforth, Ont., recalls the long career of this theatre, covering a period of 24 years. Lack of silent films is attributed as the main factor in connection with the closing.

Starting in September of 1907, by Messrs. Dill and Cady, it was known as the Star Theatre, and was operated in the Carmichael block, its location up to the time of its closing.

"The Expositor," of October 4th, 1907, states, "The moving picture show owned by Mr. Cady, in the Carmichael block, is doing a good business. The admission is only 5 cents, and we are sure we do not know of any way in which a person can get so much instruction and amusement combined for so little money, and the people seem to appreciate this fact. The pictures are changed twice a week, Mondays and Thursdays. In May, 1909, the Star was purchased by Messrs. John McKenzie and Oscar Sproat, and rechristened the "Princess."

Bookings in the early days of the Princess were nameless, that is, the management knew it was to get pictures, but not what their names were.

During the week of March 12th, 1911, Mr. McKenzie, the manager showed "The Cowboy Girls," "a big feature picture, full of dash, vitality and go," as advertised. It was the first time that the management knew in advance the title of the picture they were about to show.

Advertisements on pictures appeared in the Expositor weekly, for over twenty years, the first ad appeared on March 10th, 1911. For several years there was no mention of star names.

The Princess holds the unique record of having run a picture longer than any other small theatre in Canada, "Abie's Irish Rose" which had a run covering nine days. Another record is that of J. B. Thomson as Manager, who held that post ever since the theatre opened as the "Star."

The New Film on Broadway

"GIRL OF THE RIO," an adaptation of Willard Mack's play, "The Dove"; directed by Herbert Brenon; an RKO Radio picture.

An excellent picture with the charming Dolores Del Rio in the role of a fascinating dancer in the new film, "Girl of the Rio." Leo Carrillo has the part of the Mexican villain with a little black mustache.

Dolores does all she can to save the life of the young American, played by Norman Foster. The story is filled with the same suspense and interest that made the original play, "The Dove" on which this picture is based, a success.

The roles are well acted, particularly by Leo Carrillo who makes the villain a man of moods and interesting humors. Dolores celebrates her return to the screen after a long absence with an excellent performance and Norman Foster the likable young American. There are some beautiful shots and the photography is unusually fine throughout. This picture is sure to please modern moviegoers.

Mellon, Secretary of State for U.S., expects to "Cut Another Mellon" out of the Film Industry through taxes

George Grossmith to Head British Film Company

It has been reported in the Halifax Gazette that at Slough, close to London, a newly formed British organization, the British Empire Films, Inc., has been formed with the object of "capturing a world market for British films."

Major C. Fairbanks-Smith is managing director of the newly formed British company; and he recently arrived from London, stopping off at Halifax, while enroute to Hollywood.

"The new company," states Major Fairbanks-Smith, "will have at its head George Grossmith, one of the most famous figures of British stage history and presently Chairman of Drury Lane.

"Mr. Grossmith will be in charge of production, and the direction will be in the hands of Alexander Koader, an outstanding stage director in Britain. Lord Lurgan will be another of the directors."

Major Fairbanks for the past four years has been general superintendent of the Radio-Keith-Orpheum plant at Hollywood. He further states, "British pictures and stage directors can, in my opinion, produce plays that are better suited to modern talkie audiences than those coming from Hollywood at present. The most important necessity for the British Film Industry at present is first class technicians, and the chief reason for my visiting Hollywood on this trip is to secure the best technicians possible for the new enterprise. The staff of British Empire Films will be a hundred percent British. There are many old country and Canadian born members of the Hollywood studio staffs, and they are the men we want to build up a first class British industry. Next year, British Empire Films will produce twelve talking pictures, of which four will be in English, French and Spanish."

Previous to the war, Major Fairbanks-Smith was Deputy Assistant Adjutant General to Sir Brian Mahon, and during the war served with the Middlesex Regiment.

Imperial Theatre, Windsor, N.S. Destroyed by Fire

Fire, the source unknown, completely destroyed the Imperial Theatre, Windsor, N.S., between midnight and 2 a.m., of a recent date.

When A. N. Porter of the Northern Electric Co., Limited, Research Products Engineer, arrived on the scene, "the voice of action," had been extinguished by fire, and all that remained of the building was a pile of debris made artistic, through Jack Frost's artistry, the hose having furnished the water for his fantastic designs.

A new theatre will, it is reported, arise upon the site of the "Imperial," and again we are informed "The Voice of Action" will intone its tonal values in the power of screen speech.

Canadian Performing Right Society Has List Filed at Ottawa

In reply to numerous inquiries from exhibitors, we have the following information on hand, from the Department of the Secretary of State, the Hon. C. H. Cahan.

"The list of copyrighted musical works with respect to which the Canadian Performing Right Society Limited is entitled to recover license fees, is filed with the Copyright office at Ottawa, and on application to that office you can ascertain whether any particular piece of music is subject to the payment of such license fee."

Observations

(Continued from Page 6)

The Exceptional Photoplays Committee of the National Board of Review has selected as its ten best American pictures released between December 1st, 1930—December 1st, 1931, the following: "Cimarron," R.K.O.; "City Streets," Paramount; "The Front Page," United Artists; "Quick Millions," Fox; "Surrender," Fox; "City Lights," United Artists; "Dishonored," Paramount; "The Guardsman," M-G-M; "Rango," Paramount; "Tabu," Paramount.

A supplementary list adds "Around the World in Eighty Minutes," "Douglas Fairbanks; "The Champ," M-G-M; "Public Enemy," Warners; "Skippy," Paramount; "Street Scene," United Artists; "Bad Girl," Fox; "Little Caesar," Warner Bros.; "Sin of Madelon Claudet," M-G-M; "Smiling Lieutenant," Paramount; "Trader Horn," M-G-M.

The year's best foreign language films are Pabst's "Dreigros Chenoper" (Beggar's Opera); "Das Lied von Leben" (Song of Life); Clair's "Le Million"; Clair's "Sous Les Toits de Paris" and Pabst's "Vier Vonder Infanterie."

"Life on the Quadrangles" University Educational Picture

"Life on the Quadrangles, a three-reel talking picture, has been produced at the University of Chicago and at the Vitaglo Studios, under the direction of Avery B. Chereton. The photography and sound are theatrical in character and of a quality not ordinarily found in straight commercial productions. An enormous amount of incandescent lighting was used on a number of the University scenes.

The Vitaglo Corporation, holding basic patents on their method of recording, formerly devoted their entire efforts to the manufacture of recording and reproducing apparatus for the major production studios, but on discovering the tremendous field existing for the production of commercial and educational pictures, suspended manufacturing operations, and are now devoting their entire facilities to the making of pictures.

(Special to Digest from Winnipeg)

Stirring drama, shot with high lights of romance, and a plot set against a background of Oriental splendor, combine to make "Stamboul," the feature film at the Osborne Theatre, Winnipeg, the week of January 11, well-worth seeing.

It is a British production marked by brilliant acting. Some particularly beautiful settings add greatly to its effectiveness.

The story unfolded is that of a woman married to a faithless and brutal bully. The woman falls in love with a French military man of an altogether different type. Their romance is discovered by the husband, who schemes to compromise the couple so he may divorce his wife and secure custody of their young son.

PROJECTIONIST - MANAGER

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C. ORSER,
307 GLENDALE AVE. - TORONTO, ONT.

M-G-M is content to admit "Britannia Rules the Waves," but also admits Leo of M-G-M as Ruler of the Screen in a Recent Advertisement

Show Business

(*Special to Digest from Winnipeg*)

Motion picture houses in Winnipeg will be open Sunday nights to raise $10,000 for the city's unemployment relief fund through charity performances, according to an announcement made by Mike Goodman, manager of the Capitol, Winnipeg, on behalf of all theatres in Winnipeg.

On four successive Sunday evenings, full length programmes will be shown at four theatres. No admission will be charged, but contributions will be collected at the doors before the performances. By this means it is expected that $10,000 and perhaps more will be obtained for the city of Winnipeg's unemployment relief fund.

The plan developed as an alternative to the suggestion that employees of Winnipeg moving picture theatres donate a percentage of their salaries to unemployment relief.

The first proposal came from the headquarters of the industry in Eastern Canada, but it was soon realized that donation of a percentage of employees' wages and salaries would be comparatively small.

Much more could be obtained through charity shows, and it was believed that the moving picture theatre-goers would heartily support the moving picture employees plan of raising money.

Hon. W. J. Major, Attorney-General of Manitoba, has been apprised of the scheme to open moving picture theatres on Sunday nights. He declared that it would be legal to have Sunday night benefit performances if no admission was charged.

The Sunday night charity shows will begin Sunday, January 17th, with pictures showing downtown at the Lyceum Theatre and in the residential districts at the Roxy, the Osborne and the Regent.

On the following Sundays the shows will be in different theatres, the plan being to have one downtown and three residential district theatres open each Sunday night. The Capitol Theatre, with a full vaudeville bill, will stage the final performance of the downtown theatres.

Pictures for the charity performance will be selected from the hits seen in Winnipeg in the past year. All will be sound films.

A committee of citizens will be assembled to choose the features and the comedies which moving picture theatre fans would like to see again, although the committee will be asked to bear in mind that the pictures selected must be suitable for Sunday nights.

Winnipeg's motion picture distributors will supply all films without any charge. The theatres will be turned over to the city for the evening. Voluntarily, motion picture machine operators, doormen, ushers and all theatre employees will be at their posts.

Voicing misgivings that the proposed opening of the moving picture theatre in Winnipeg on Sunday evenings may lead to an attempt to make Sunday openings the regular thing, Mayor Ralph H. Webb, Winnipeg, said that while he gave the managers of the theatres full credit for their good intentions, he intended to talk the matter over with them again and find out where things stand.

"I am going to talk it over with the theatre managers," said His Worship. "I feel that it is a splendid action on the part of the theatres to help, but if it has anything to do with Sunday opening of the theatres I will not be a party to it because I do not approve of Sunday opening. In the meantime I want to give them the benefit of the doubt, because I believe they are one hundred per cent in favor of helping the unemployed."

"I would like to have an absolute guarantee that this would not be made a precedent and that the shows would be closed Sunday nights just as soon as circumstances changed," said Col. J. B. Mitchell, President of the Lord's Day Alliance, Winnipeg Branch.

"When people are making what they consider a very praiseworthy effort to help those in need, one hates to say anything critical, but there must be guarantees against any abuses of the Lord's Day for ordinary purposes in future. Personally, I would prefer the motion picture houses to select some other night than Sunday night for giving performances with this object in view."

Rev. Dr. F. E. Malott, of Young United Church, Winnipeg, said: "My first impression when I read the account of the proposal was that it was rather a dangerous precedent, and that it would open the way for Sunday theatres regardless of any charitable end or purpose. I claim to be as charitably disposed as most men, and am as deeply interested in the well-being of those now needing special help; but I think it would be a far finer gesture if the theatres would give one other night, even if only once a month for the purpose they have in view. I, for one, would give them strong encouragement if they adopted some sort of plan as this. The object is good, but the means of achieving it are not the best. With the performances for charitable purposes on any night but Sunday, I am sure the public would co-operate all the more enthusiastically."

Winnipeg's moving picture going public is waking up to the fact that the British talking pictures may outdistance the California product both in quantity and quality. Judged by recent showings of British pictures in Winnipeg. These productions have been of highest quality.

The tremendous strides made by British pictures in the past three months are evident in British features like "The Skin Game" and "Uneasy Virtue."

Within the next twelve months British pictures may become Hollywood's most serious menace in the international market. This sounds absurd to the American whose only idea of the English talkies is the crude stuff they were shipping over a year ago; but it is known as a very real fact, in Winnipeg, judged by present day showings.

British producers report plans to turn out 200 full length features in 1932. This ouput will be the second largest in the world.

The British film companies are establishing exchanges in European countries. Hollywood's grip on Europe ended with the silent film. Of the 200 films to be made in England in 1932, it is estimated that 72 will have either French or German versions. Hollywood's attempt to make foreign language versions have been a dismal failure, due to costs and incompetence.

"The End of the Road" playing to packed business Toronto, under Canadian Social Hygiene Council Patronage. "If it is Entertainment, I am a Rabbi," says the Digest

Round About the Studios

Dorothy Jordan Signs New M-G-M Contract

Dorothy Jordan has been signed to a new contract by Metro-Goldwyn-Mayer, according to an announcement made by officials at the Culver City studios.

Miss Jordan, who went from a place in the chorus at the Capitol Theatre, New York, to musical comedy, began her motion picture career in a film called "Black Magic." She was then given a part in "The Taming of the Shrew."

Universal to Release a Second Karloff Feature

So insistent is the demand for another Boris Karloff release that Carl Laemmle, Jr., has bought another story for him which may be put in production before the H. G. Wells novel, "The Invisible Man." This new story is the J. B. Priestly novel, "The Old Dark House."

New Name for U.A.'s "Scarface"

Howard Hughes has changed the name of "Scarface" to "The Shame of a Nation." The picture exposes the gangster activities in America, and has been adapted from the novel "Armitage Trail." It is a United Artist production.

Columbia Studios Close for Six Weeks

Columbia Pictures have temporarily closed their Coast Studios for about six weeks. Fifteen of the twenty-six pictures scheduled have already been completed; and it is expected that work will be resumed on the remaining pictures of the schedule.

Balderston New Scenario Writer for M-G-M

John L. Balderston has been signed to write scenarios for Metro-Goldwyn-Mayer, according to an announcement made by officials at the Culver City studios.

Balderston, who was formerly London correspondent for the New York World, is a playwright, having written the well-known stage success, "Berkeley Square," which enjoyed a long run on Broadway.

John L. Balderston also adapted "Frankenstein" to the screen, from the play based on Mary Wollenstonecraft Shelley's popular novel.

Anita Page and Joan Marsh in "Are You Listening?"

Anita Page and Joan Marsh will play two blonde beauties in a radio station in the new film, "Are You Listening?" Metro-Goldwyn-Mayer's satire on radio broadcasting based on the famous J. P. McEvoy serial story.

Harry Beaumont is directing the new play, a hilarious romance based on the methods of radio exploitation. Madge Evans plays the heroine and Dorothy Peterson and others of note are in the cast.

Columbia Wins Verdict

Columbia Pictures has just been awarded a verdict against The Jersey City Theatre Co., holding them liable for a damaged print. The action is said to be the first of its kind ever tried, and will undoubtedly make a precedent. Judge Genung awarded damages of 3¾c per foot, making a total of $237.35, for the print.

Additions to Cast Of "Ambition"

Additions were yesterday made to the cast of "Ambition," which Russell Mack is directing at Universal City. They include Harry Beresford, Claudia Dell, J. Farrell MacDonald and Claudia Nickolson. The three featured players of this Emil Gavreau newspaper story are Charles Bickford, Rose Hobart and Pat O'Brien.

United Artists' Conference

The executives of United Artists, Joseph M. Schenck, Howard Hughes, D. W. Griffith, Samuel Goldwyn, Lewis Milestone and Al Lichtman, were in conference regarding the 1932-33 program of the company. The last schedule of thirteen pictures has been completed.

Probable Deal Between Columbia and Publix

A deal between Columbia and Publix is almost closed. The deal will put five more of Columbia's features in several Publix houses on Broadway. The first picture to play will be "Forbidden" at the Rialto.

"Men Like These" Gets Return Engagement

So persistent have been the enquiries at the box office of the London Pavilion regarding "Men Like These," and so keen the disappointment felt when the picture was withdrawn last Saturday that B.I.P. have decided to satisfy this exceptional demand by including this great national epic in the London Pavilion programme for a further week.

M-G-M February Releases

Beginning with "Her Cardboard Lover," Buster Keaton's new starring picture, the Metro-Goldwyn-Mayer release schedule for February also includes "The Beast of the City," a new production with Walter Huston and Jean Harlow, "Tarzan, the Ape Man," from Edgar Rice Burroughs' well-known novels and Marion Davies' new film, "Polly of the Circus."

Mae Clark Assigned To "Night Club"

Mae Clarke, who has just completed her role in Donald Henderson Clarke's romance, "The Impatient Maiden," was recently assigned to the feminine lead in "Night Club." This story, by Allan J. Rivkin and Pincus J. Wolfson, will go into production next week at Universal City under the direction of Hobart Henley.

Adolphe Menjou In Universal's "Marriage Interlude"

Adolphe Menjou will return from France to play the lead opposite Tala Birell in "Marriage Interlude." William Wyler will be ready to start this Luigi Pirandello continental romance when Menjou arrives. He is on the ocean.

B.I.P. Film Booked In U. S. A.

The British International Feature, "The Gables Mystery," has been booked by Paramount-Publix to play in several of their houses. It has received play dates at the Modern and Fenway Theatres, Boston, and also at the Publix Broadway Theatre, Springfield, Mass. It is a detective mystery story.

Oscar Hanson Announces New Film Exchange, Ideal Pictures 277 Victoria Street, Toronto